Chapter 4

SAFEKEEPING YOUR COLLECTIONS

I. INTRODUCTION

The Problem of Archival Preservation[1]

Safekeeping your institution's archival and manuscript material is a challenging and often problematic venture. The reasons for this state of affairs are many and varied, but there are a number of quite common issues and circumstances that are worth briefly mentioning.

- **Your collections are unique and irreplaceable.** The singularity of archival holdings and the understanding that their loss is an absolute and irretrievable one underscores the importance of preservation.
- **Your collections are comprised of a wide variety of physical formats and media.** The variegated nature and size of archival holdings makes it impossible to devise the optimal preservation strategy for every individual item.
- **Intensive nature of archival use.** An archival collection or series may be used infrequently, but the research use that does occur is often sustained and focused. Moreover, some records because of their historic importance may attract a higher level of interest that results in increased use or display. Such focused attention and handling can damage or destroy fragile materials.
- **Specific condition issues.** Many "new" archival materials come into the archive with old problems such as staining, mold, brittleness, and insect infestation.
- **Retrofitted buildings or storage areas.** Many repositories are physically located in facilities or spaces that were not originally designed to provide the best environment for storing and using archival materials.
- **Budgetary pressures.** Archival supplies and outsourced conservation work can be quite expensive and need to be considered when planning budgets.

Nevertheless, when an institution takes on the task of establishing an historical records program and begins collecting historic documents, it has made a public commitment to its donors, researchers, and indeed future generations that it will act as a good steward of its holdings. This raises the important question: what constitutes good stewardship?

[1]Ward, Christine. "Preservation Program Planning for Archives and Historical Records Repositories." In Preservation Issues and Planning, edited by Paul N. Banks and Roberta Pilette, 43-62. Chicago: American Library Association, 2000.

Elements of Good Stewardship

The objective of an archival preservation program is to prolong the useful life of historical records by stabilizing the material condition of its holdings. To accomplish this goal, you must provide the conditions necessary to support the long-term maintenance and accessibility of your historical collections. These essential conditions include:

- **Protective housings and enclosures**
- **Controlled environment**
- **Monitoring and security systems**
- **Disaster preparedness and response**

In aggregate, these elements provide a **layered**, **integrated**, and mostly **indirect** approach to preservation that seeks in a very utilitarian way to provide the greatest good for the greatest number of items. It is important to note that good stewardship is defined by a repository's ability to sustain these conditions and actions, rather than by its ability to provide specific and expensive conservation treatments to individual items.

Our discussion of these essential elements will begin with a discussion of those actions that are taken closest to the archival materials.

A Brief Caveat

Even more than the other sections of this manual, the information presented here is only a beginning. The chief goal of this chapter is not to transform you into a well versed preservationist, but to give you a basic understanding of the issues and tactics of preservation and a sense of where to go for good reliable resources that contain more detailed answers to your unique problems.

II. PRESERVATION AND PROCESSING

With few exceptions (e.g., reprocessing, microfilming, or digitization), the archival processing or arranging phase that was discussed in our last chapter is the period during which a collection is most intensively examined by your institution's staff. It is also the period during which the collection will be subject to its most intensive and comprehensive preservation review with accompanying preservation actions. Typical and frequently necessary preservation actions include:

- **Segregating archival materials.**
- **Removing damaging fasteners and materials.**
- **Reformatting unstable archival materials.**
- **Re-housing archival materials in appropriate enclosures.**
- **Providing conservation treatments to stabilize individual items.**

The National Archives Records Administration collectively refers to these actions as "Holdings Maintenance."[2]

Segregating Archival Materials

Because of the variegated nature of collections, processing archivists are often confronted with a mix of materials that may make sense as an intellectual whole, but which are materially difficult to maintain together as one unit. The reasons for this difficulty stem from two separate, but often related, issues. The first involves the need to separate an item from the bulk and flow of the collection because its physical characteristics (chiefly, size and material composition) require a certain non-standard or atypical storage container. Materials typically separated include:

- **Oversize papers.** (e.g., maps, posters, blueprints, broadsheets, etc.)
- **Bound volumes.** (e.g., ledgers, scrapbooks, monographs, etc.)
- **Three-dimensional artifacts.** (e.g., statues, memorabilia, etc.)
- **Textiles.** (e.g., ribbons, samplers, etc.)
- **Photographic media.** (e.g., photographs, negatives, v-mail, movie film, glass plate negatives, cased photographs, etc.)
- **Magnetic and optical media.** (e.g., magnetic audio and video tapes, magnetic floppy and hard discs, laser discs, compact discs, etc.)
- **Friable and very delicate items.** (e.g., charcoal drawings, pastels, tissue paper documents, etc.)

The second common situation requiring a sequestration of materials relates to the potential damage that a problematic item could cause to the archival material neighboring it. Worrisome qualities in this category include:

- **Highly acidic materials.** (e.g., newspaper, blueprints, etc.)
- **Off-gassing materials.** (e.g., photographs, magnetic/optical media, etc.)
- **Moldy or infested materials.**

Use of Separation Sheets

Each item separated from the main flow of the collection must be referred to within the collection using a separation sheet that contains a brief description of the material as well as its current location. The sheet should be placed in the space that the removed document originally occupied. A near twin of this separation sheet should be included with the segregated document, pointing back to its original position. This relocation should also be noted in the collection's Finding Aid. This allows the intellectual context of the item to be maintained within the collection while the

[2] The Library of Congress provides a detailed description of the component activities that comprise "Holdings Maintenance" in "Preservation of Archival Records: Holdings Maintenance at the National Archives" at http://www.archives.gov/preservation/holdings-maintenance/table-of-contents.html.

distinct storage needs are properly addressed. A sample separation sheet is located in Appendix 4A of this chapter.

Removing and Replacing Damaging Fasteners and Other Problematic Materials[3]

Newly accessioned documents often contain a variety of incidental materials that if left in place will continue to damage your collections. Common objects that are typical candidates for removal are:

Fasteners and Miscellaneous Organic Materials

Damaging fasteners include rubber bands, string, twine, rusting paper clips, staples, straight pins and tape. Metal fasteners crease and stain papers. Rubber bands stain paper and emit sulfur dioxide as they degrade. String and twine can attract rodents that use it as nesting material.

Fasteners may also have been used to secure locks of hair, pressed flowers or plants, and other organic materials to documents. These organic items can cause staining and attract pests.

The removal of a fastener or any other object must be undertaken with a great deal of care to avoid damaging the underlying document. In every instance, the underlying calculus must be whether or not any action you take will result in further damage to the item. **If you have any doubt about the wisdom of taking action to remove an object, do not remove it.** As with physicians, the old adage, "do no harm" should govern your conservation actions.

It should be noted that older documents may be bound together using wax seals, various adhesives (such as tape or glue), and ribbon or other types of lacings; no attempt should be made to separate documents gathered together in this manner.

The preferred replacement for a removed fastener is a stainless steel paper clip placed over a small strip of alkaline buffered paper or a folded sheet of archival quality paper. However, a removed fastener need not automatically be replaced. If the punctuating or dividing role it plays is fairly obvious, it is often unnecessary to replace a removed fastener. This prevents further document creasing and lessens the overall bulkiness of the collection.

Problematic Enclosures

Newly accessioned materials come in an almost infinite variety of archivally inappropriate containers, ranging from infested banana boxes and moldy liquor cartons to acidic file folders and damaging frames. These enclosures, which may foster pest, mold, and acid migration problems, pose an ongoing threat to all of your collections. To mitigate any potential damage, you and your staff should discard and dispose of any suspect folders and

[3] "Removal of Damaging Fasteners from Historic Document," Northeast Document Conservation Center at http://www.nedcc.org/leaflets/clips.htm.

other enclosures. They should be replaced by the types of archivally sound products that are discussed below in Section 4, "Re-Housing Archival Materials in Appropriate Enclosures."

Reformatting Unstable Archival Materials[4]

Unlike problematic enclosures, difficult documents such as thermographic copies, newspaper clippings, telegrams, materials printed on tracing or onion skin paper and other highly acidic or fragile materials cannot and should not be so easily discarded. One option when faced with a valuable, but irreparably tainted or fragile document is to reformat it. Common duplication technologies include microfilming, digitization, and preservation photocopying. Of these three duplication methods, preservation photocopying is probably the most cost effective and simplest requiring only a copy machine and permanent paper.

Re-Housing Archival Materials in Appropriate Enclosures

Archival Supplies

Housing collections appropriately requires that you secure a sufficient supply of archival quality materials. In the recent past, there has been a marketing fad of appending the phrase, "Acid-free" or "Archival" to a wide variety of materials available in big box stores. However, as with the "fat-free" label, this phrase is not always very helpful, pertinent, or reliable.

You should be sure to purchase your supplies from a reputable source. The Northeast Document Conservation Center maintains an extensive electronic list of trustworthy suppliers of archival materials.[5] The most commonly used supplies include:

- **Lignin-free and alkaline buffered legal sized file folders**
- **Lignin-free and alkaline buffered paper**
- **Photographic Folders (passed Photographic Activity Test)**
- **Archival storage boxes**
- **Mylar (polyester) enclosures**
- **Stainless steel paper clips**
- **Number two pencils**
- **High quality gum erasers**
- **White cotton gloves**
- **Dust brush**

[4] The Library of Congress maintains a through set of guidelines and standards for Preservation Photocopying on its website at http://www.loc.gov/preserv/care/photocpy.html.
[5] "Preservation Suppliers and Services," Northeast Document Conservation Center at http://www.nedcc.org/suppliers/listsup.htm.

Enclosures[6]

To protect loose records, they should be removed from their native enclosures and housed in appropriate enclosures such as a folder, envelope, plastic/polyester sleeve, or box. These primary enclosures are then nested in a larger secondary enclosure or container, such as a document case, record center box, or even a stationary map case.

Let's review the methods and materials used to directly enclose various archival materials:

Loose Papers

Letters, reports, and other typical loose (i.e., unbound) archival papers should be stored in folders that are lignin-free with an alkaline buffer. The size of the folder should be sufficient to completely contain and protect its contents. Folders should not be bulging or overfilled and any labeling should be done using a pencil because inks can migrate and stain papers.

Acidic, Damaged, or Delicate Papers

Problematic individual items should be placed in a more protective enclosure such as a lignin-free and alkaline buffered envelope, a piece of lignin-free alkaline buffered folded paper, or a transparent polyester L-sleeve.

An L-sleeve is made of two polyester sheets welded at the left and bottom. Only a single item should be placed in it. L-sleeves are very good for segregating and protecting delicate materials. Their transparent nature allows researchers to access a document's information while providing additional physical support and protection.

Friable items such as charcoal, crayon, and pastel drawings are best stored in a series of stacked mats that can be stored flat in an appropriately sized box. ***Never put anything Friable into a plastic sleeve! The static charge will lift loose media from the paper damaging the document.***

Oversize papers[7]

Oversize papers such as blueprints, maps, drawings, and posters should be stored in folders that are of a sufficient size to contain and protect the entire document. These folders should then be stacked flat or horizontally in a box or map case. In some instances it may be necessary to store rolled materials around an archival quality tube.

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[6]The National Archives presents a detailed discussion of primary and secondary enclosures at http://www.archives.gov/preservation/holdings-maintenance/procedures.html#folders

[7] "Storage Solution for Oversized Paper Artifacts," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf49.htm.

Volumes[8]

Oversized Bound Volumes

Large ledgers and other heavy bound volumes should be stored flat or horizontally to lessen the stress placed on the binding from the weight of the text block. Stack the volumes no more than three or four volumes high.

Depending upon a volume's value and condition, it may warrant storage in an enclosure. Two common storage containers are an appropriately sized box and archivally sound wrapping paper tied with un-dyed cotton twill tape that is knotted at the book's fore edge.

Scrapbooks and Albums[9]

Scrapbooks and albums present a unique challenge. As composite documents comprised of a variety of materials in various states of material failure, these books are often a threat to themselves and other documents. To best preserve the look and feel of a scrapbook, it should be stored in a box and stored flat or horizontally. Flat storage helps prevent items from coming loose and becoming damaged or misplaced. Rather than re-adhering any items that have become detached, you should store such an item in a folder with a reference back to its original location.

Photographs

The Photographic Activity Test (PAT)[10]

The Photographic Activity Test is the accepted international standard for archival photographic materials. This test is designed to predict the likely negative interactions between photographic materials (e.g., photographs, negatives, motion picture film, etc.) and the materials that are used to house them. If an archival material has failed or omits mention of having passed the PAT, it should not be used to enclose any of your photographic materials.

Photographic Prints and Negatives[11]

Ideally photographic prints and negatives should be stored in individual enclosures (e.g., interleaf with paper, paper envelope, or polyester L-sleeve) that are foldered and/or boxed.

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[8]The Library of Congress provides extensive instructions about the care and proper storage of Bound Volumes at http://www.archives.gov/preservation/formats/bound-volumes.html.

[9] The Scrapbook Preservation Society maintains a series of on-line articles that are useful in understanding many of the preservation issues that you may face at http://www.scrapbookpreservationsociety.com/articles/.

[10] The Image Permanence Institute fully describes the Photographic Activity Test (PAT) at http://www.imagepermanenceinstitute.org/sub_pages/8page8.htm.

[11]For a detailed discussion of photographic storage see "Storage Enclosures for Photographic Materials," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf411.htm.

Large prints and negatives (i.e., >11" x 14") should be stored flat or horizontally. Cotton gloves should be worn during handling; avoid touching the image or emulsion.

Glass Plate Negatives, Cased Photographs (such as daguerreotypes), and Other Fragile or Vulnerable Formats

These fragile items should be stored separately in individual enclosures (e.g., paper envelope) that are stored in a close fitting box. They should be stored vertically on their longest edge with a spacer being employed to reduce any jostling during handling. It is also a very good idea to clearly label the container as being both fragile and very heavy. It should be noted that large glass plate negatives should be stored flat in an appropriate box.[12]

Providing Conservation Treatments to Stabilize Individual Items

In addition to the conservation treatments discussed above, there are a number of other in-house actions that might be undertaken by you and your staff. The discussions of conservation treatments described below are incomplete and reductive; moreover, each of the actions described entails a certain amount of risk. Prior to attempting any of these actions, thoroughly read the cited documentation and carefully consider whether or not you should proceed. If you have any doubts, you should defer action and where warranted, consult a conservator.

Surface Cleaning of Paper[13]

If a relatively simple paper item such as a book page, manuscript leaf, or map is heavily soiled and dirty it may be advisable to clean the document using a soft brush. On a large clean smooth surface begin to clean the document by gently brushing the paper with up-and-down strokes working across the face of the paper. Carefully work around tears to avoid enlarging any holes. If cleaning a book, avoid pushing dirt towards the gutter.

Mold Removal[14]

Before dealing with mold, you should contact a conservator. Never try to remove active (i.e., soft and fuzzy) mold. Dormant or inactive mold can be removed manually using a brush or appropriately filter equipped vacuum.

Humidification and Flattening of Paper[15]

Over time, folded or rolled papers may become difficult to open or flatten. One in-house solution is to "relax" the paper by briefly exposing it to a high level of humidity. The

[12] "How Do I House Glass Plate Negatives?," National Archives at http://www.archives.gov/preservation/storage/glass-plate-negatives.html.
[13] "Surface Cleaning of Paper," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf62.htm.
[14] "Emergency Salvage of Moldy Books and Paper," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf39.htm.
[15] "Relaxing and Flattening Paper by Humidification," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf64.htm.

Northeast Document Conservation Center provides detailed instructions on the construction and appropriate use of a humidification chamber.

Finding a Conservator

When faced with any situation that causes doubt or concern you should contact an expert conservator. The American Institute for Conservation of Historic and Artistic Works (AIC) maintains an informative web site that includes a database that can be used to search for expert conservators. Additionally, this database allows you to limit your search results to conservators that are practicing locally.[16]

III. CONTROLLING THE ENVIRONMENT

Temperature, Relative Humidity, and Light (Cool, Dry, and Dark)[17]

Archival materials naturally deteriorate over time, but by changing and controlling your environment with respect to temperature, relative humidity, and light you can slow the inevitable deterioration process. To a certain extent the process of enclosing your collections has helped to create dark micro-climates around your stored materials, but the protection afforded by simple enclosures, while often sufficient with regard to light, is insufficient with regard to temperature and relative humidity.

Archival materials are composite or laminate objects made up of multiple materials that react very differently to temperature and humidity. To reduce the mechanical stresses and chemical reactions that result from exposure to these factors, it is crucial that you maintain ***stable*** levels of temperature and humidity. Ideally, the ***stable*** levels that you maintain will be within the parameters listed below, but if these values are unrealistic given your situation, the most important action that you can take is to create a ***stable*** environment even with higher than ideal values.

Mixed Collections of Archival Materials

Ideally, you should strive to maintain a temperature value within the range of 68 and 72 degrees Fahrenheit and a stable relative humidity value in the 30-50% range.

Photographic Materials

If your facility has the ability to support multiple storage climates and segregates photographic materials here are some additional numbers:

[16] American Institute for Conservation Expert Database at http://www.aic-faic.org/guide/form.html.
[17] "Temperature, Relative Humidity, Light, and Air Quality: Basic Guidelines for Preservation," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf21.htm.

- For **Black and White photographs** the temperature should be no higher than 68 degrees Fahrenheit.
- For **Color photographs** long-term storage below 35 degrees Fahrenheit is recommended. In both cases, the RH should be 35%.

Assessing Temperature and Humidity

Monitoring the temperature and relative humidity levels present in your institution's storage areas is an essential task. To accomplish it you will need to have accurate thermometers and humidity monitors or hygrometers located in your storage areas. The key to successfully monitoring your climate is to record the measurements systematically and consistently for at least a year. This will give you a very good sense of your HVAC system's capabilities and provide a significant body of data that can be used to argue for improvements in your environmental controls. One dramatic way to represent the harmful effects of temperature and humidity to your superiors is to plug your numbers into the Image Permanence Institute's "Preservation Calculator" which allows you to quickly assess the impact that specific temperature and relative humidity values will have on the long-term survival of your collections.[18]

Acting to change your climate[19]

If your climate lies outside of the desired range you should consider taking the following actions:

- **Upgrade your building's insulation.**
- **Employ portable air conditioners, humidifiers, and dehumidifiers.**
- **Install centralized environmental controls.**

Light[20]

Light accelerates the chemical processes that cause historical materials to deteriorate. It is important to minimize your collections' exposure to light, especially Ultraviolet (UV) light. Common sources of UV light include natural light through windows and common fluorescent lights.

Measuring light is not essential, but limiting your collections' exposure to light is a priority. Typical actions to limit light exposure include:

- **Store archival materials in light-tight enclosures.**
- **Windows should be covered.**
- **Use incandescent bulbs or UV light filters on fluorescent lights.**

[18] The Image Permanence Institute's free "Preservation Calculator" is available at http://www.imagepermanenceinstitute.org/sub_pages/8page20.htm.
[19] "Low-Cost/No Cost Improvements in Climate Control," Northeast Document Conservation Center at http://www.nedcc.org/leaflets/locost.htm.
[20] "Protection from Light Damage," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf24.htm.

- **Keep storage areas as dark as possible.**
- **Limit a document's display in an exhibit case.**

Fire Protection[21]

Libraries, archives, museums, and historic structures contain books, manuscripts, records, artifacts, film stock, magnetic media, combustible interior finishes, cabinets, furnishings, and chemicals. All of these materials are a possible fuel source for a fire. Additionally, the older buildings that typically house historic collections provide numerous possible ignition sources. Typical steps to protect your collections from fire damage should include:

- **Hold regular fire drills and staff training.**
- **Locate and regularly service fire extinguishers and smoke detectors throughout repository.**
- **Install manual alarm stations.**
- **Request that your local fire marshal conducts an inspection.**

Water Protection

To state the obvious, historical record collections are highly susceptible to water damage. Wet and damp materials are also likely to foster mold growth which can be a hazard to your staff, researchers, and other collections. Typical steps that can be taken to avoid water damage are:

- **Regularly inspect, repair, and clean roof, gutters, and drains.**
- **Keep historical materials elevated at least 4" off the floor.**
- **Staff should be trained to locate and operate water mains and shut off valves.**
- **Do not store historical collections in areas that are vulnerable to flooding.**
- **Do not store historical collections beneath water or moisture sources.**

Pest and Rodent Control[22]

Within the last generation or so, cultural institutions have adopted and adapted the tenets of Integrated Pest Management (IPM). IPM's key components consist of modifying the environment and procedures to exclude pests, regular inspection surveys for signs of pests, and controlled and limited direct treatments such as traps or chemical poisons to eliminate any localized infestation.

Archival materials are attractive to pests. Their components—cellulose, paste, glues, sizing, emulsions, and adhesives are a food source for many pests. Paper is also an attractive nesting

[21] "Protection from Loss: Water and Fire Damage, Biological Agents, Theft, and Vandalism," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf31.htm.
[22] "Integrated Pest Management," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf311.htm.

material for rodents. Moreover, both pests and rodents are attracted to the food, drinks, and plants that staff members often bring into the repository. To prevent an infestation you should strive to make the repository environment less appealing to pests by removing attractive elements and altering your practices and procedures to ban the import of these attractive elements (e.g., food, drinks, plants, etc.).

If trapping and environmental changes fail to control the infestation, you might resort to chemical pesticides. These compounds can damage historical materials and should be used with caution. Protect boxes from spray with plastic sheeting and never spray anything directly on the storage boxes.

Cleaning[23]

A regular program of basic housekeeping tasks should be carried out to maintain clean storage and work areas. Regular maintenance will help reduce pest and rodent problems and aid with fire prevention by regularly removing rubbish. Your cleaning tasks should include:

- **Regular rubbish removal.**
- **Dry mopping or vacuuming floors with a HEPA filtered vacuum.**
- **Dusting of shelves, storage boxes, exteriors of bound books with a clean, soft cloth or brush.**

DO NOT USE cleaning products containing petroleum distillates, bleach, or ammonia.

IV. SECURITY PLANNING[24]

The protection of your historic collections from theft, vandalism, and other nefarious human acts is best accomplished through systematic security planning and the consistent application of procedures, policies, and rules. In aggregate, these preventative actions should act to help:

- **Secure your facility.**
- **Control your collections.**
- **Educate your staff and researchers.**

Secure your Facility

At a minimum, your security measures must prevent unauthorized and unmonitored access to your building and the collections it houses. There are a few simple measures that can be undertaken to secure your collections.

[23] "Cleaning Books and Shelves," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf43.htm.
[24] "Collections Security: Planning and Prevention for Libraries and Archives," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf312.htm.

- **Doors and Windows** should be secured with high quality locks. The issuance of keys should be limited to appropriate staff and tracked using a key log.
- **Burglar and Fire Alarms** should be tied into a central monitoring system to ensure a rapid response to any potential emergencies.
- **Close your Stacks.** By tightly limiting access to your collection during your research hours, you naturally limit opportunities for theft and damage.

Control your Collections

Unfortunately, as recent events involving a former National Security Advisor make clear, everyone is a potential security risk. The end goal of tightly controlling your collections is to always know where your various collections are—for without this knowledge, you will not know if something is missing. Specific tactics for keeping tabs on the locations of your materials can include:

- **Conduct an annual inventory.**
- **Neatly shelve and label collections so that a gap is immediately noticeable.**
- **Document all the use and internal movement of collections.**
- **Have staff review a collection both before and after researcher use.**
- **Never allow researchers unsupervised use or access to collections.**

Educate your Staff and Researchers

Staff and researcher compliance with your repository's security rules and procedures lies at the heart of a successful security program. To secure the buy-in of these two groups, you should strive to make your rules as transparent, fair, and reasonable as possible. By providing written documentation of your security policy, ensuring its even-handed application, and providing a thorough rationale for its promulgation, researchers and staff will come to see that rather than an individual affront to their honesty, your security rules are a necessary tool to protect your materials from theft and your staff and researchers from unfounded accusations.

V. DISASTER PREPARDENESS AND RESPONSES

Disaster Planning[25]

Disaster planning is a set of planned and practiced measures that are designed to lessen the impact that a disaster would have on your archive and its collections. As with many actions, successful disaster planning is grounded in a solid understanding of your institution's deficiencies and resources and it begins with the identification of known hazards, salvage priorities, lines of authority, and available resources. Proactively, you should strive to mitigate known hazards and establish a plan that will cause your resources and personnel to react in a logical and priority-driven

[25] "Disaster Planning," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf33.htm.

manner. To ensure that this is the case, you and your staff must practice your plan and regularly update it to take account of changing priorities, resources, and personnel.[26]

[26] "Worksheet for Outlining a Disaster Plan," Northeast Document Conservation Center at http://www.nedcc.org/plam3/tleaf34.htm.

APPENDIX 4A

SEPARATION SHEET

TO REQUEST THE ITEM DESCRIBED BELOW, REQUEST:

_____

FILE IN THE PLACE ORIGINALLY OCCUPIED BY THE SEPARATED ITEM

Collection Number:_____

Collection Title:_____

Brief Description of Separated Item (Include a description of its format and subject matter.):

Item Originally Filed (Specify exact location: box number, folder number, etc.):

Item Currently Filed (Specify exact location: box number, folder number, etc.):

Separated By:_____ Separation Date:____--____--____